2011 COMMON CORE ACADEMY PARTICIPANT GUIDE
GRADE BAND 9-10

Break **10:00—10:10**
Lunch **11:30—12:15**
Break 2 **2:00—2:10**

Day One

At the end of day one, participants will have:

- Assessed their background knowledge of the Common Core and compare it to others to better support their collaborative work throughout the week
- Reviewed and analyzed the purpose, structure and content of the Common Core
- Explored available examples and resources in curriculum mapping
- Used the Speaking and Listening Standards for productive collaboration with their strand teams
- Used learning tasks to analyze Appendix A: Text Complexity, and Appendix B: Text Exemplars
- Examined cognitive strategies and inquiry skills for reading and writing
- Explored Toulmin method and 7-C's of Argumentation
- Started mapping individual unit

Using Writing to Improve Reading

Some Daunting Digits:

- 40% of high school graduates lack the literacy skills employers seek
- 33% of students can be classified as a proficient reader
- 30% of high school students do not graduate on time
- 25% of 12th grade students are proficient writers
- 20% of college freshman must take a remedial reading course

Essential Questions:

1. Does writing about material students read increase their reading comprehension?
2. Does teaching writing strengthen students' reading skills?
3. Does increasing how much students write improve how well they read? (Graham and Hebert. 2010)

The Claims:

- Writing instruction improved reading comprehension
- Teaching writing skills reinforces reading skills
- Writing improves comprehension far more than traditional reading activities

The Recommendations:

- Have students write about the texts they read
- Teach students the writing skills and processes that go into creating text
- Increase how much students write

Writing about Reading

Writing about reading gets students thinking about and connecting to the text, requires them to organize that thinking, and put ideas into their own words. <u>This must be taught explicitly!</u>

The more practice students have with various types of writing, the better they will understand

such writing as they encounter it during reading.

Writing helps students observe the rules of logic, make assumptions, build and recognize arguments, generate meaning, build relationships among words, sentences and paragraphs (Wittrock, 1990).

Researchers agree that the degree to which the skills and subskills of reading and writing are automated affects the fluency with which language is processed (Olson, 2007). Reading and writing taught together engage students in a greater use and variety of cognitive strategies.

Responding to a Text:

- Cognitive Strategies Sentence Starters (see list)
- What Do You Think? (Title + Picture + Selection = Predictions)
- K-W-L
- Anticipation guide
- Journal writing / Response logs
- Essay to interpret or analyze
- Character analysis
- Letters (explaining to another student, from one character to another, from a character to an advice columnist, etc.)
- Dialogue with a text (Students write to specific prompts: first reaction, feelings, perceptions, visual images, thoughts , judgments, identification of problems, insights about author, connections, evolution of reading, evaluation, literary associations, other readers)
- Story Map
- Admit / Exit Slips

Write Notes about Text:

- Outline
- Diagram
- Charts (compare, relationships, attributes, etc.)
- Structured notes
- Flow chart
- Concept map
- 1,2,3 Note-taking (track main idea, vocabulary, create questions)

Questions:

- Explicitly teach good questions
- Locate main idea and make a question
- Create questions, switch papers, find answers
- Teacher-created prompts
- Review and reevaluate answers

Teaching Skills and Processes:

- Writing process (explicitly teach planning, revising, editing)
- Text structures (various examples, used as a model)
- Construction skills (sentence combining or decomposing, paragraphs)
- Spelling (provides schemata, improves fluency and word-attack skills)

More Writing:

- Self selected topics
- Collaborative writing
- Extra 15 minutes a day for sustained writing
- Internet (pen pals, blogs)
- Journals
- Interactive writing (partner dialogue journals)
- Content-area writing

References:

Graham, S. and Hebert, M.A. (2010). *Writing to read: Evidence for how writing can improve reading. A Carnegie Corporation Time to Act Report.* Washington, D.C: Alliance for Excellent Education.
Olson, C.B. (2007). The reading/writing connection: Strategies for teaching and learning in the secondary classroom. Boston, MA. Pearson Education, Inc.
Wittrock, M. (1990). Generative processes of comprehension. *Educational Psychologist*, 24, 345-376.

Argumentation: Developing an Argument

Modified from http://writing.colostate.edu/guides/reading/toulmin/

Toulmin Method—based on work of philosopher Stephen Toulmin

Effective way of getting to the *how* and *why* levels of arguments

Claim—Evidence—Anticipated Objections/Rebuttal—Draw Conclusions

The Claim—the most general statement in argumentation (the thesis)

- Recognize Qualifiers and Exceptions—used by writer to limit claim
- Identify Qualifiers—terms that make a claim more flexible (words like *some, most, many, in general, usually, typically, almost, frequently, often, in most cases, likely, maybe, might, often, probably, sometimes, usually, if…then…).*
- Identify Exceptions (situations where claim doesn't apply)

The Reasons—First line of development in argumentation

- Determine Relevance and Effectiveness of Reasons
- Relevance—Are they relevant to the claim?
- Effectiveness—Does this invoke a value judgment? Be careful with subjectiveness.

The Evidence—Must be sufficient, credible, and accurate

- Sufficient—Is there enough evidence to support the reasons and claim?
- Credible—Is the evidence from believable and authoritative sources? Does it match the writer's experience or is it from a more knowledgeable or authoritative source?
- Accuracy—Are the statistics verifiable from credible sources? Are quotations complete and used in context? Are facts verifiable from multiple sources?

Anticipated Objections & Rebuttal—Must be sufficient, credible, and accurate

- Objections—Refute or rebut objections using evidence
- Counter-arguments—Identify and use evidence to support your rebuttal of counter-arguments

Drawing Conclusions—Overall, coherent statement about effectiveness of the claim

A Toulmin Model Outline for Analyzing Arguments

(modified from Timothy W. Crusius and Carolyn E. Channell, *The Aims of Argument,* p. 34)

Claim:
Qualifier?
Exceptions:

Reason 1
What makes this reason relevant?
What makes this reason effective?
What evidence supports this reason?
Is this evidence sufficient?
Is this evidence credible?
Is this evidence accurate?
Source:
Objection:
Rebuttal:

Reason 2
What makes this reason relevant?
What makes this reason effective?
What evidence supports this reason?
Is this evidence sufficient?
Is this evidence credible?
Is this evidence accurate?
Source:
Objection:
Rebuttal:

Reason 3
What makes this reason relevant?
What makes this reason effective?
What evidence supports this reason?
Is this evidence sufficient?
Is this evidence credible?
Is this evidence accurate?
Source:
Objection:
Rebuttal:

The 7 C's of Argumentation

Adapted from *Inquire: A Guide to 21st Century Learning (2012 ed.)*— King, Erickson, Sebranek
Writer's Inc.: A Student Handbook for Writing & Learning (1996 ed.)—Sebranek, Meyer, Kemper

1. Consider the situation

- What is the topic?
- What is my purpose?
- Who is my audience?
- What action do I want my audience to take?

2. Clarify your thinking

- What are you trying to prove?
- Why do you feel the way you do?
- What kind of proof do you have?
- Who will be affected by this?

Teaching Writing Strategy: Students complete one of the following: a ***Pro/Con*** chart , a ***Toulmin*** outline, or a ***Think in Threes*** graphic organizer

3. Construct a claim (thesis statement)

A claim is the position statement or the key point of your argument

- Three types of claims: ***claim of fact***—state something is true or not true; ***claim of value***—state something has or doesn't have worth; ***claim of policy***—assert something should or shouldn't be done
- Claims may contain one or more reasons you will prove
- Write claim as one coherent sentence

4. Collect evidence

- Facts
- Examples
- Definitions
- Comparison
- Statistics
- Experience
- Analysis
- Prediction
- Demonstration
- Expert opinions
- Anecdotes/Reflections/Observations
- Quotations

Teaching Writing Strategy: Students need to learn how to identify faulty logic. This is an appropriate place to discuss faulty thinking. See attached handout.

5. Consider key objections—Develop counter arguments

- Point out flaws/weaknesses in arguments on the other side or arguments you don't accept
- List objections
- Recognize or concede another viewpoint when claim has true weaknesses. This adds believability to overall claim.

Teaching Writing Strategy: Students need to learn concession starters—transitional phrases that demonstrate they understand the value of other viewpoints. These include:

Concession Starters/Transitional Phrases

I admit that	Even though	Certainly
It is true that	Perhaps	I accept
Of course	I agree that	I realize that
admittedly	granted	I cannot argue that
even though	I agree that	while it is true that

6. Craft your argument

- Use logical appeals—facts, statistics, expert opinions, anecdotes, and examples
- Avoid appeals to fear or ignorance
- Use levels of evidence—a minimum of two pieces of evidence to support each reason

7. Confirm your claim

- Conclude with a coherent restatement of main arguments
- Use a call to action

Avoid Fallacies of Thinking—Use Logic!

An argument is a chain of reasons, supported by evidence, that support a claim. Faulty logic means using evidence that is fuzzy, exaggerated, illogical, or false. Be careful to avoid faulty logic when defending claims.

Appeal to Ignorance—Claiming that since no one has ever proved a claim, it must be false. Shifts the burden of proof onto someone else. "Show me one study that proves…"

Appeal to Pity—Using excuses to ask for leniency. "Imagine what it must have been like…"

Bandwagon or Appealing to a Popular Position—Appeals to everyone's sense of wanting to belong or be accepted. "Everyone believes it or does it so you should too."

Broad Generalization—Takes in everything and everyone at once and allows for no exceptions. Using words like "all" and "everyone" are too general. "Is this claim true for all of the people being discussed, or just for some?"

Circular Thinking—Restating your claim in different words as evidence for your claim. "I hate this class because I'm never happy in this class."

Either-Or Thinking—Offering evidence that reduces examples to two possible extremes. "Are there other possibilities that should be considered?"

Half-Truths—Telling only part or half of the truth. "Is this the full story—or is there another side to this that is not being told?"

Oversimplification—Simplifying complex topics into a "simple question." "_____ is a simple question of _____."

Slanted Language or Distracting the Reader—Selecting words that have strong positive or negative connation in order to distract the reader from valid arguments. "Is this evidence dealing with the real issue?" "No one in his right mind would ever do anything that dumb."

Testimonial—Make sure the expert opinion is an authority on the topic. "What are this person's credentials?"

Exaggerating the Facts—"Is everything that is being said true and accurate?"

Using a False Cause—Making a direct link between two separate things without evidence to back it up. "Is it fair to assume that the cause of the problem is exactly what the writer says, or might there be completely different causes?"

If Only Thinking—Using evidence that cannot be tested. "How does the writer know this would have happened? Is there other evidence, or it is simply an 'if only' argument?"

Questions for Teachers to Ask to Determine Whether an Assessment Is Effective

Adapted from *Differentiation and the Brain*, Sousa and Tolminson

After reviewing a particular assessment, respond to the following questions. Then review your responses and reflect on whether you should consider making any changes to the assessments you use in class in order to more effectively meet the needs of a diverse group of students.

1. Does the assessment clearly measure the learning objective that the students need to achieve? How?

2. Does each aspect of the assessment measure something that the students expect to be measured, or will it come as a surprise?

3. Is this the right type of assessment to use to measure this learning objective? How or why? Is there another assessment that would be a better fit?

4. Does the assessment measure a fair representation of the most important components of the learning objective and/or Common Core Standards rather than your own "favorite" components?

5. Is the assessment appropriate for all the students who will use it?

6. How will the results of the assessment provide you with the information you need to determine how to refine and revise your instructional plans for the near term?

7. How will the results of the assessment provide students with the information they need to see where they are proficient and where they need to improve?

DAY TWO

At the end of day two, participants will have:

- Collaborated on effective strategies to improve writing instruction
- Examined narrative and expository writing
- Assessed argumentation using a rubric
- Analyzed a current writing lesson using the Top Ten Common Core Template
- Completed a scavenger hunt of resources
- Worked to revise a lesson plan

11 Strategies to Improve Writing Achievement

from ***Writing Next*** by Steve Graham and Dolores Perin

1. Writing strategies: Teaching adolescents strategies for planning, revising, and editing their compositions has shown a dramatic effect on the quality of students' writing. Strategy instruction involves explicitly and systematically teaching steps necessary for planning, revising, and/or editing text. The ultimate goal is to teach students to use these strategies independently.

2. Summarization: Writing instruction often involves explicitly and systematically teaching students how to summarize texts. The summarization approaches studied for the Carnegie report showed that overall teaching adolescents to summarize text had a consistent, strong, positive effect on their ability to write good summaries. (In the CCSS this is particularly important because of collecting the most relevant evidence when writing expository essays.)

3. Collaborative Writing: Involves peers writing as a team. In one approach, a high achieving student is assigned to be the helper (tutor) and a lower achieving student is assigned to be the writer. The students are instructed to work as partners on a writing task. The helper assists the Writer student with meaning, organization, spelling, punctuation, generating ideas, creating a draft, rereading essays, editing, and evaluating the final product. Throughout the intervention, the teacher's role is to monitor, prompt, and praise the students, and address concerns.

4. Specific Product Goals: Setting product goals involves assigning students specific, reachable goals for writing they are to complete. It included identifying the purpose of the assignment as well as the characteristics of the final product.

5. Word Processing: The use of word-processing equipment can be particularly helpful for low- achieving writers. In this type of instruction, students might work collaboratively on writing assignments using laptop computers. Compared with composing by hand, the effect of word-processing instruction in most of the studies reviewed has a consistently positive impact on writing quality.

6. Sentence combining: Sentence combining involves teaching students to construct more complex and sophisticated sentences through exercises in which two or more basic sentences are combined into a single sentence. Studies establishing the effectiveness of sentence combining primarily compared it with more traditional grammar instruction. The studies showed a consistently positive and moderately strong effect on the quality of the writing of adolescents in general.

7. Prewriting: Pre-writing engages students in activities designed to help them generate or organize ideas for their composition. Engaging adolescents in such activities before they write a first draft improves the quality of their writing.

8. Inquiry Activities: Inquiry means engaging students in activities that help them develop ideas and content for a particular writing task by analyzing immediate, concrete data (comparing and contrasting cases or collecting and evaluating evidence). Involving adolescents in writing activities designed to sharpen their inquiry of their writing.

9. Process Writing Approach (small to moderate effect but significant): The process writing approach involves a number of interwoven activities, including creating extended opportunities for writing for real audiences, encouraging cycles of planning, and reviewing; stressing personal responsibility and ownership of writing projects; facilitating high level of student interactions; developing supportive environments; encouraging self-reflection and evaluation; and offering personalized individual assistance, brief instructional lessons to meet students' individual needs, and in some instances, more extended and systematic instruction.

10. Study of Models: The study of models provides adolescents with good models for each type of writing that is the focus of instruction. Students are encouraged to analyze these examples and to emulate the critical elements, patterns, and forms embodied in the models in their own writing. The effects for all 6 studies reviewed were positive, through small.

11. Writing for Content Learning: Writing has been shown to be an effective tool for enhancing students' learning of content material. Although the impact of writing activity on content learning is small, it is consistent enough to predict some enhancement in learning as a result of writing-to-learn activities.

What is the difference between a memoir and an autobiography?

Both autobiographies and memoirs are told in the first person and both are true accounts about the author's life. They each contain personal information and are meant to allow the reader insight into the author's mind. You will find in-depth analyses in both autobiographies and memoirs, though memoirs are often considered the more personal of the two.

An **autobiography** is a sketch of the author's entire life, often from birth up until the time of the writing. When you write an autobiography, you start with your earliest memories and no one incident or time of life takes precedence over another.

A **memoir**, on the other hand, focuses on one aspect of the author's life. Many people write memoirs to talk about their experiences in a war or their careers or their family life. Memoirs usually cover a relatively brief span of time, and their main purpose is to draw the reader's attention to a specific theme or circumstance.

In a memoir written by the CEO of a major corporation, for example, he might want to talk about the success of his business venture and the pitfalls involved with owning a corporation. In that memoir, you probably wouldn't find many details about the author's childhood or his family, except when it relates to his work.

If that same CEO wrote an autobiography, however, his business might not make an entrance until the one-hundredth page. He might talk about his childhood, his education, his parents and his siblings before he gets to his adult life. Obviously, a memoir and an autobiography read much differently.

A Guide to the Basics of Effective Memoir Writing

(Expert from an article written January 16, 2007 by Marcia Trahan)
http://www.jogtheweb.com/run/wIJrdnOUkvv6/The-Personal-Narrative#8

. . . however, there are some generally accepted practices in memoir writing which would never fly in other nonfiction forms. Memoir writing is understood as a recreation of events in the author's life. Some of these events can only be accessed through the author's memories; some can be researched through the same methods a biographer or historian might use. The idea is simple, though hardly easy: in memoir writing, the author weaves verifiable facts with subjective impressions, to create a story that's both as compelling and as truthful as she can possibly make it. But how do you go about memoir writing? What are the nuts and bolts of crafting your life story? Here are some of the narrative elements used to make memoir writing compelling while preserving the story's essential truth:

You'll be hard-pressed to find contemporary memoir writing that doesn't use extended passages of dialogue. As in fiction, dialogue shows us who the characters are: you can learn a lot about someone by what they say and how they say it. Fleshing out characters in memoir writing is just as important as it is in fiction-but there are special challenges which fiction writers don't have to worry about. It can feel funny, putting words into someone's mouth. Journalists have tape-recorded interviews to quote from. But in memoir writing, the author has to reconstruct those past conversations as best she can. Say you're telling a friend about a talk you had with your mother ten years ago. If you quote your mother, as in, "She said, 'I can't believe you're marrying this man,'" your friend understands that you may not remember that statement verbatim. But she's not going to accuse you of lying: she trusts that you're doing your best to remember your mother's exact words, and that you're trying to convey the spirit of what your mother said, as you perceived it. The reader of memoir writing places a similar kind of trust in the memoirist. He knows you didn't have a tape recorder in hand ten years ago; he knows you have only your memories to go on. Some writers interview family members and compare memories of conversations and events. This can give memoir writing some extra credibility. However, interviews aren't always feasible. What if you shared a private moment with a parent who has since passed on? What if you're writing an honest, unflattering account of your family? Your parents, siblings, and other relatives may view the past differently; or they might agree that some terrible things were said-and try to convince you not to divulge that fact. Even if you're trying to reconstruct a positive exchange of dialogue, it's still likely that the other person or people who took part have different memories of what was said, and you have no way to prove who's right. The bottom line: Your memoir writing is based on your recollections. You have the right to convey the story of your life as you remember it. If you want to write an account which includes others' viewpoints, interviews are invaluable; but you'll have to be prepared to incorporate opposing views while staying true to your own. Memoir writing can incorporate the methods of journalism, but it's not journalism and should not be read as such.

A piece of memoir writing is a story, and like a short story or novel, it needs a plot. Whether you're writing a short or a book-length work, you'll need to choose an event or series of events that you want to write about and begin to sketch them out. As you write, unless you have a superhuman memory, you'll probably have some difficulty recalling exactly what happened and when. If you can lay your hands on them, there are various resources which can help your memoir writing tremendously, including but not limited to: diaries, letters, photographs, public records and other documents, and yes, interviews. Again, it's your story, your memories; that being said, doing whatever research you can to fill

out the plot of your memoir writing only makes sense. I'll give you some examples from my own memoir writing. One short piece, "Pioneers," involves childhood memories of my relationship with my father. "Pioneers" takes place during the summer of 1979, when I was eight years old. Obviously, my memories of that time are a little fuzzy, so I needed to check a few details. I thought I remembered watching the TV series Dallas around this time, and I mentioned watching the show with my father in the piece. Then I wondered: didn't Dallas debut after 1979? I discovered that it did. Then I remembered another TV show I used to watch with my father, Mutual of Omaha's Wild Kingdom. A quick Internet search confirmed the dates, and the nature program replaced the prime-time soap in my narrative. A relatively minor detail, but I was relieved to have discovered and fixed my error. If a sharp-eyed reader caught my mistake, she might wonder what other aspects of my memoir writing were inaccurate. She might not consider me dishonest, but she could well consider me a sloppy writer...not a good thing, regardless of genre! In another short piece of memoir writing, I describe a time in my adult life when everything seemed to be crumbling. Yes, a pretty dramatic story, and I felt it was very important to tell it as accurately as I possibly could. My boyfriend, who was present at this time, certainly remembered the feel of certain moments between us, but he didn't remember exactly when events occurred. In this particular piece of memoir writing, the chronology was especially important to the story, so I gathered every existing scrap of paper from this period: the last pay stub from my job, a handful of journal entries (some undated), and the pharmacy label from a box of prescription eye drops. That was it. With the help of this meager assortment and some educated guesses, I was able to reconstruct the timing of events over a three-month period. Nobody who read my memoir writing would have known if I'd gotten it wrong, but I wanted to get it right.

In memoir writing, I often find that the best way to figure out my plot is to just jump in and start writing scenes. When the reader feels drawn into the story and wants to keep reading in order to find out what happens and what you'll make of it all, you've got yourself a plot. How to draw the reader into your memoir writing? A key element is the use of sensory details-sights, sounds, smells, tastes, and physical sensations. A good scene is composed of vivid, precise sensory details; dialogue and character action which show us who the people in the story are; and a feeling of dramatic tension. Look at fiction and memoir writing for examples. Effective scene writing allows the reader into your world: you're showing him the argument with your best friend, instead of just telling him: "I had a big fight with Julie, and I felt awful about it." In memoir writing show the event, then tell how you felt and thought about it at the time, and perhaps include how you feel and think about it now.

Again, you might not remember all of the sensory details or everything that happened in that moment; and you'll have to recreate the dialogue as best you can. If you have diary entries, photographs, letters, etc., or if it's appropriate to ask others what they remember, you can fill some of the gaps in your memoir writing.

In terms of sensory details, it's probably fine to take an educated guess. Is it a big deal in memoir writing if you describe a room as having pale blue walls, when you're not sure if they might have been pale green? I don't think so. Getting the look and feel of places right may or may not be important to you or to your story; and it's probably impossible to get it exactly right. Even if you could walk into that dorm room where you and your friend Julie had the big blow-out years ago, you couldn't be sure that it looks the same now as it did then. But you know what a typical dorm room looks like; you may not remember just how the furniture was arranged in your room, but you remember how cramped it was, how it always felt institutional despite your efforts to make it feel like home. Start there. You might remember more as you continue with your memoir writing: "Oh, yeah, there was a big crack in the ceiling, and the carpet was this ugly shade of green, and my bed creaked so loudly that I woke Julie up just by rolling over." Memoir writing combines the challenges of fiction writing with the obligation to be as truthful as possible. Are you willing to take on those challenges? There's only one way to find out: pick up a pen or open a new Word file, and see what happens.

Argumentative Writing Grading Rubric

Student Name:_____ Period:_____ Final Score:_____/**24**

	Exceeds Expectations	**Meets Expectations**	**Approaching Expectations**	**Does Not Meet Expectations**
a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among the claim(s), counterclaims, reasons, and evidence.	4	3	2	1
b. Develop claim(s) and counterclaims fairly, supplying data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form and in a manner that anticipates the audience's knowledge level and concerns.	4	3	2	1
c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.	4	3	2	1
d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.	4	3	2	1
e. Provide a concluding statement or section that follows from or supports the argument presented.	4	3	2	1
a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among the claim(s), counterclaims, reasons, and evidence.	4	3	2	1

A Common Core Top Ten: 6-12 ELA Secondary Template

Purpose: Please use this guide to examine the design of your existing instructional plans so that all students not only have access to the content, but can produce increasingly better work and talk about **how** they made their work better. (*CCR: College & Career Readiness Standards)

INQUIRY-BASED QUESTIONS for Designing differentiated instruction for English proficiency levels, gifted and special needs students in every classroom.	**TEACHER REFLECTION: Annotations and alternative resources**
1. What will students be able to know and do after this instruction? (Student performance/student learning outcome aligned to which standards in the Common Core)	
2. What is the concept or essential question that introduces the lesson or instructional unit?	
3. What rubric or assessment is developed so that students know what quality of work is expected?	
4. How does this lesson or unit build on prior knowledge, experience, and skills of the students?	
. How does the lesson support students in using a wide range of resources, including digital and multi-media, to produce quality work based on credible sources?	
6. What kind of publishable writing is supported by this lesson: **a) argumentation:** *Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence (CCRS).* **b) explanatory:** *Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.* **c) narrative:** *Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.*	
7. What multiple texts (both narrative and informational) will support a wide-range of students to demonstrate their understanding of the concept in a student performance (such as written work or presentation)?	
8. What are the instructional strategies that will support students in developing the skills of listening, speaking, and collaborating with other students to produce quality work?	
9. How will students assess their own work and get feedback from others to make their work better?	
10. When and in what structure (example: PLC, grade level team, department mtg.) will you examine the student work from this lesson/unit and discuss with colleagues ideas for adjusted instruction?	

SUGGESTED WORKS for _____ Unit

LITERARY TEXTS

Poems

-
-
-

Stories

-
-
-

Fiction

-
-
-

INFORMATIONAL TEXTS

Picture Books

-
-
-

Informational Text

-
-
-

Biographies

-
-
-

Art

-
-
-

Music

-
-
-

Anticipation Guide

Do you agree or disagree?
Why or why not?

1. The Common Core State Standards (CCSS) address the most important aspects of language arts.

a. Agree Disagree

2. These standards are not very different from former language arts standards supported by the USOE.

a. Agree Disagree

3. The text-complexity model, found in Appendix A of the CCSS, places too much emphasis on the "quantitative dimension."

a. Agree Disagree

4. The Language standards are a return to grammar study.

a. Agree Disagree

5. The best way to teach the Common Core State Standards is within a thematic context.

a. Agree Disagree

6. The Core Curriculum Maps created by the Bill and Melinda Gates Foundation do not reflect the goals of public education in Utah.

a. Agree Disagree

7. The suggested texts found in the Gates Core Curriculum Maps will not engage students because they are too difficult for most pupils who cannot comprehend and/or relate to the content.

a. Agree Disagree

CCSS Big-Time Resource

Common Core Maps funded by the Bill and Melinda Gates Foundation

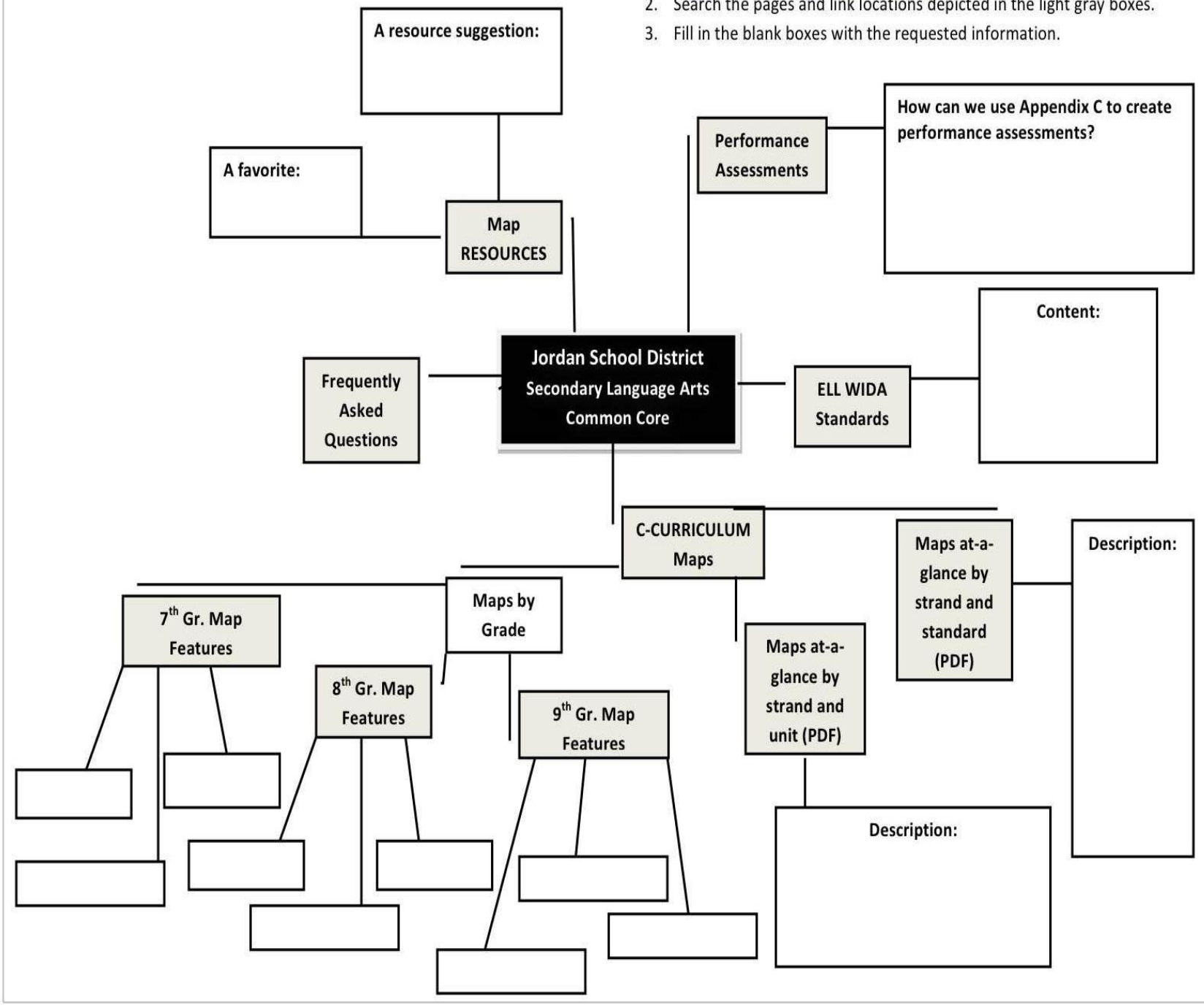
1. On a scale of 1 to 5, rank your expertise in regards to the *Common Core Mapping Project* funded by the Bill & Melinda Gates Foundation.
2. Discuss with a group or partner your questions and concerns regarding this resource. Assign someone to make a list of these questions for your group.

SAVENGER HUNT to find some answers! See http://commoncore.org/maps/index.php)

1. Where on this site is a good starting place to answer questions?
2. What answers did you find?
3. More questions:
    a. What evidence is there that these maps might be trusted?
        i. Where can we find such evidence?
    b. In a nutshell, what is the focus of the 9th grade units?
        i. Where can we find that "nugget?"
    c. What is said about the "Suggested Texts" that have been so widely discussed?
        i. Where can we find a description or explanation about this topic?
    d. How do Focus Standards differ from "standards"?
    e. What are mini-maps?
        i. Where are they found?
        ii. What about the 9th grade mini map?
    f. How do Standards Checklists differ from mini-maps?
        i. Where can we find them?
        ii. How are they helpful?
    g. What is the purpose of the "Terminology" section?
    h. After perusing the unit maps, discuss how your current units match up with those created for this mapping project?
        i. What do you do that is similar?
        ii. What would you change if your school decided to work with these units?
    i. How can teachers learn of updates related to the Gates maps?
        i. What are some forecasted map changes coming soon?
    j. What other resources are available for teachers?

Directions:

1. Go to the following web address: http://jsdsecondaryelacommoncore.wordpress.com/
2. Search the pages and link locations depicted in the light gray boxes.
3. Fill in the blank boxes with the requested information.



DAY THREE

At the end of day three, participants will have:

- Examined best practice on implementing vocabulary
- Reviewed the Language Standards and ideas for implementing them
- Explored differentiation strategies
- Continued revising lesson plan and obtained feedback for this purpose

Determining the Meaning of an Unfamiliar Word through Context

Context Clues

Context clues consist of words in a sentence or paragraph that enables readers to *reason out* the meaning of unfamiliar words. (*Context* is whatever surrounds something else. Words appear in the context of a sentence.)

Ask yourself, *what would this word have to mean in order to make sense in this sentence?*

Five Types of Context Clues

Definition or synonym clues
Contrast clues
Example clues
General sense of the sentence
Clues from another sentence

Each type of clue has certain "signals."

Definition or Synonym Clue

The author defines the word or gives a synonym.

Signals:

--phrases such as *the term, is defined as, means, is known as,* etc.
--a definition following a comma, colon, or dash, or enclosed in parentheses, brackets or dashes
--a term or definition in special print
--synonyms introduced by *or, in other words, that is, are also known as, by this we mean,* etc.

Contrast Clues

The author includes a word or phrase that is the *opposite* of the word whose meaning you are trying to figure out. The meaning will be the "opposite of the opposite."

Signals:

--Words such as *but, however, on the other hand, nevertheless, yet, in contrast,* and *some . . . others*
--Opposite words (e.g., *men* and *women*; *Democrats* and *Republicans*; *ancient* and *modern*)

Example Clues

Consist of one or more examples that are used to *illustrate* the meaning of the unfamiliar word. The example is not the definition, but it is a clue to it.

Signals:

--Examples are typically introduced by *for example, to illustrate, for instance,* and *such as*

General Sense of the Sentence

Call on your prior knowledge to help you figure out the meaning of the unknown word.

Signals:

--None, so remember to ask yourself, "What would this word have to mean in order to make sense in this sentence?"

Clues from Another Sentence

There may be helpful clues or information in a sentence that precedes or follows the one that contains the unfamiliar word.

Signals:
-- None, so be sure to ask yourself, "What would this word have to mean in order to make sense in this sentence?"

Pointers from the Coach

Some "context clues" can be misleading since context clues do not always provide perfect clues to an unfamiliar word's meaning. When you are "using the context," you are making an educated *guess*.

Context clues may not always be complete. Even so, if you look a word up in the dictionary, the context will help you determine which definition you need--the one that makes sense in the sentence.

Be sure you understand the definition or synonym given in a sentence.

If context clues prove inadequate, you should use other ways to determine the meaning of the unfamiliar word or term.

Use word structure clues (word parts) to confirm the educated guess you made from context clues.

Learning a word in context helps you remember its definition.

Pay attention to specialized or technical terms because professors will ask you their definitions on tests.

https://sites.google.com/site/influencesandaspirations/home
http://www.lessonsnips.com/docs/pdf/conjunctionroundup.pdf
http://www.lib.berkeley.edu/instruct/guides/chicago-turabianstyle.pdf
http://www.authorstream.com/Presentation/tccampa-87672-phrases-clauses-grammar-entertainment-ppt-powerpoint/

Accommodations and Instructional Strategies That Can Help Students-pdf guide that gives suggestions for accommodations in specified areas www.education.vermont.gov

Adapting Language Arts, Social Studies, and Science Materials for the Inclusive Classroom-article from CEC on accommodating students in these subjects
www.cec.sped.org/AM/Template.cfm?Section=CEC_Today1&TEMPLATE=/CM/ContentDisplay.cfm&CONTENTID=4218

Types of Questions Based on Bloom's Taxonomy-question categories based on Bloom's Taxonomy to encourage higher order thinking in students
http://honolulu.hawaii.edu/intranet/committees/FacDevCom/guidebk/teachtip/questype.htm

Bloom's Taxonomy of Measurable Verbs-list of verbs to use to encourage critical thinking
www.llcc.edu

National Universal Design for Learning Task Force-this site includes information on the universal design model for learning of all students and has ideas on how to implement this design in a classroom
www.udl4allstudents.com

Accommodations Manual: How to Select, Administer, and Evaluate Use of Accommodations for Instruction and Assessment of Students with Disabilities
Website with information on acceptable accommodations for students with disabilities – pdf version of manual available at this site http://www.osepideasthatwork.org/toolkit/accommodations_manual.asp

INSTRUCTIONAL ACCOMMODATIONS, STRATEGIES AND IDEAS

	HANDWRITING	READING	ARITHMETIC	WRITTEN EXPRESSION	DAILY ORGANIZATION
INSTRUCTIIONAL STRATEGIES	Tracing exercises "Talk through" letter formation Dot-to-dot Multi-modality teaching Chalkboard practice	Story frame Before, during, after echo reading Story mapping Multi-modality teaching Structured study guides	Number lines Mnemonic devices "Two finger" counting aids Color coding strategies (eg. Green marker to start / red to stop) Multi-modility approach Computational aids	Content outlines "Webbing" strategies writing / story starters Formulate sentences aloud	Color coding strategies Homework journal Pocket schedule Notebook schedule Schedule on desk Schedule on bulletin board
TASK MODIFICATIONS	**Adapt test to fill-in-the-blank, multiple choice,** or true-false Provide additional time Shorten assignments Photo copied notes Different writing tools Change paper position **Check student position: feet/pelvis/trunk and** arm/hand Avoid using short pencils Cross-age tutoring Peer support Typing/keyboarding instruction	Highlight key concepts **Extra time for** completion Shorten assignments Simplify text Use chapter outlines Peer support Cross-age tutoring Information organizer Study carrel **Tactile letters/words**	**Reduce the number** of problems **Eliminate the need** to copy problems Enlarge worksheets **Avoid mixing "signs"** on a page **Reduce number of** problems on page Allow more time Peer support Cross-age tutoring	Allow extra time Shorten assignment **Provide sentence** "shells" Provide key words Peer support Cross-age tutoring Study carrel	Assignment sheets Appointment book Reminder cards **Structured study** guides **Post signs and label** areas in room Peer support Cross-age tutoring Study carrel Organize desk
ADAPTIVE (NO AND LO TECH)	Pencil holders/grips Large/primary pencils Large crayons/markers Different kind/color paper Different line spacing/color Acetate sheets with markers Light pen Tape paper to the desk to hold paper Clipboard to hold paper Stencils/templates Rubber name stamp Other rubber stamps Magnetic board/letters Slant board/easel Wrist rest/support Arm stabilizer/arm guide	Page magnifiers Magnifying bars Colored acetate Word window Flash cards Letters and word cards Sentence cards Highlighter Post-it tape flags Colored keyed paperclips to mark pages/paragraphs	Abacus Counters-spools, buttons, etc. Containers for counters Manipulatives Flash cards Automatic number stamp Magnetic numbers on metal tray Personal chalkboard/dry erase board Raised or enlarged number line Number fact charts	Word cards Sentence cards Pocket dictionary Pocket thesaurus Personal "word" book	Pocket organizer/planner Personal organizer Clipboard Sticky notes Notebook tabs Post-it tape flags Colored paper clips Highlighter Storage cubicles Timer

http://www.nsnet.org/start/startbinder/section1/instructional%20accommodations.doc

Individual Learning Development Plan (ILDP) Language Goals

Level 1/Pre-Emergent Language Goals

Listening • Follow one-step oral commands/instructions • Match social language to visual/graphic displays • Identify objects, people, or places from oral statements/questions using gestures (e.g., pointing) • Match instructional language with visual representation (e.g., "Use a sharpened pencil.")	Reading • Associate letters with sounds and objects • Match content–related objects/pictures to words • Identify common symbols, signs, and words • Recognize concepts of print • Find single word responses to WH- questions (e.g., "who," "what," "when," "where") related to illustrated text • Use picture dictionaries/illustrated glossaries
Speaking • Answer yes/no and choice questions • Begin to use general and high frequency vocabulary • Repeat words, short phrases, memorized chunks • Answer select WH questions (e.g., "who," "what," "when," "where") within context of lessons or personal experiences	Writing • Draw content-related pictures • Produce high frequency words • Label pictures and graphs • Create vocabulary/concept cards • Generate lists from pre-taught words/phrases and word banks (e.g., create menu from list of food groups

Level 2/Emergent Language Goals

Listening • Follow multi-step oral commands/instructions • Classify/sort content-related visuals per oral descriptions • Sequence visuals per oral directions • Identify information on charts or tables based on oral statements	Reading • Sequence illustrated text of fictional and non-fictional events • Locate main ideas in a series of simple sentences • Find information from text structure (e.g., titles, graphs, glossary) • Follow text read aloud (e.g., tapes, teacher, paired-readings) • Sort/group pre-taught words/ phrases • Use pre-taught vocabulary (e.g., word banks) to complete simple sentences • Use L1 to support L2 (e.g., cognates) • Use bilingual dictionaries and glossaries
Speaking · Convey content through high frequency words/ phrases • State big/main ideas of classroom conversation • Describe situations from modeled sentences • Describe routines and everyday events • Express everyday needs and wants • Communicate in social situations • Make requests	Writing • Complete pattern sentences • Extend "sentence starters" with original ideas • Connect simple sentences • Complete graphic organizers/forms with personal information • Respond to yes/no, choice, and some WH- questions

Level 3/Intermediate Language Goals

Listening Categorize content-based examples from oral directions • Match main ideas of familiar text read aloud to visuals • Use learning strategies described orally • Identify everyday examples of content-based concepts described orally • Associate oral language with different time frames (e.g., past, present, future)	Reading • Order paragraphs • Identify summaries of passages • Identify figurative language (e.g., "dark as night") • Interpret adapted classics or modified text • Match cause to effect • Identify specific language of different genres and informational texts • Use an array of strategies (e.g., skim and scan for information)
Speaking • Paraphrase and summarize ideas presented orally • Defend a point of view • Explain outcomes • Explain and compare content-based concepts • Connect ideas with supporting details/evidence • Substantiate opinions with reasons and evidence	Writing • Create multiple-paragraph essays • Justify ideas • Produce content-related reports • Use details/examples to support ideas • Use transition words to create cohesive passages • Compose intro/body/ conclusion • Paraphrase or summarize text • Take notes (e.g., for research)

Level 4/Advanced Language Goals

Listening • Use oral information to accomplish grade-level tasks • Evaluate intent of speech and act accordingly • Make inferences from grade-level text read aloud • Discriminate among multiple genres read orally	Reading • Differentiate and apply multiple meanings of words/phrases • Apply strategies to new situations • Infer meaning from modified grade-level text • Critique material and support argument • Sort grade-level text by genre
Speaking • Defend a point of view and give reasons • Use and explain metaphors and similes • Communicate with fluency in social and academic contexts • Negotiate meaning in group discussions • Discuss and give examples of abstract, content-based ideas (e.g., democracy, justice)	Writing • Create expository text to explain graphs/charts • Produce research reports using multiple sources/citations • Begin using analogies • Critique literary essays or articles

Goals were taken from WIDA Can Do Descriptors.

Honors Comparison Chart

Course Description

The standards of the Common Core will be explored in depth and practiced with complexity, developing and applying critical thinking skills. The four strands of the College and Career Readiness Standards—Reading, Writing, Speaking and Listening, and Language—are interwoven and inseparable in practice. These targeted skills and strategies inform all modes of communication. As such, honors students are expected to demonstrate fluidity in applying these skills and strategies consistently across multiple contexts and media.

Traditional Course (grades 7-9)	Honors Course
Writing Strand	
	Writers at the honors level will be able to work independently on CCR skills by: • Finding and evaluating **complex sources** in all genres of writing (argumentative, informative, narrative) • Evaluating and using language, structures, and styles for **authentic audiences** and **publication** • Focusing on claims from **multiple points of view** while taking into consideration disciplines, time frames, and geographic locations • Demonstrating **consistent** use of formal style • Using **discipline-specific language** in the service of literary analysis • Participating in a vibrant, self-sustaining **community of writers** that **generates** and **incorporates** constructive writing **criticism** • Strategically **combining elements** of various modes of writing
<u>What this might look like:</u> 7th Teachers lead explorations in discussion and research of "hot questions" drawn from literary themes. 8th Students use teacher-generated questions to focus research around an overarching theme. 9th In presentations centering on classical philosophers, students cover the salient points of the thinker's ideas.	<u>What this might look like:</u> 7th With the teacher as a source, students lead explorations in discussions and research of "hot questions" connecting literary themes and relevant current issues. 8th In a recursive process, student-generated, teacher-guided questions are continuously revised and updated during research. 9th In presentations centering on classical philosophers, students lead structured discussions of the implications of each thinker's ideas in a postmodern society.

Language Strand	
	Language users at the honors level will be able to work independently on CCR skills by: • Understanding how the **structure** of language influences the **conventions of English** • Applying the **craft** of language to achieve **rhetorical effect** • Developing **extensive vocabularies** built through reading and study • **Modulating** language, structures, and styles in writing and speaking for a wide range of **purposes** and **audiences**
<u>What this might look like:</u> 7th Guided by the teacher, students memorize and use word roots and affixes. 8th Students learn to identify and use active and passive constructions using verbals. 9th Students analyze teacher-identified words for meaning.	<u>What this might look like:</u> 7th Students use deductive reasoning to analyze word roots and affixes collaboratively or individually. Target word parts will apply across content domains. 8th Students evaluate the appropriate uses of active and passive constructions using verbals. 9th Students work independently to find unfamiliar, challenging words in multiple domains and use word analysis to create meaning.
Reading Strand	
	Readers at the honors level will be able to work independently on CCR skills by: • Analyzing **higher Lexile level** expository texts, narratives, and primary sources from **across multiple disciplines** • Engaging with texts from the literary canon to **build cultural literacy** • Researching **self-selected topics** at an accelerated pace • Exploring themes, concepts, structures, and styles across **multiple media** that reflect **different perspectives** • Evaluating **effective textual arguments** as models for **communication**
<u>What this might look like</u>: 7th Students learn to identify rhetorical devices in an example of argumentative writing.	<u>What this might look like</u>: 7th Individually or collaboratively, students analyze multiple pieces of argumentative writing to discover rhetorical devices and strategies.

8th Students read and analyze the themes and details of the play *The Diary of Anne Frank*, comparing and contrasting with the movie. 9th Students read *Romeo and Juliet*, analyzing how character development advances the plot and themes.	8th Students read and analyze the play *The Diary of Anne Frank*, comparing and contrasting its details and themes with those of a primary source (*Diary of a Young Girl*, Otto Frank's writings, Miep Gies's Memoirs). 9th Students perform a close reading of *Romeo and Juliet*, identifying how specific language choices develop and reinforce themes (love as commerce, infatuation vs. love, fate and destiny, etc.).
Speaking and Listening Strand	
          <u>What this might look like:</u> 7th Students will listen to the poem "The Highwayman," the musical adaptation, and its video adaptation, attending to the rhythm and its effects in each medium. 8th Students research controversial topics, and present their findings to the class. 9th Students participate in teacher-led Socratic seminars to explore character development in a narrative.	Speakers and listeners at the honors level will be able to work independently on CCR skills by: • **Listening attentively** to evaluate others' ideas • **Expressing ideas** and perspectives clearly in large and small-group settings • Preparing for collegial discussions through the **synthesis of written and spoken ideas** • **Formally** presenting ideas and information in multiple settings <u>What this might look like:</u> 7th Students will create a multimedia adaptation of a narrative poem. 8th Pairs of students research opposing views of controversial topics, and present their findings for the class in the format of Lincoln-Douglas debates. 9th Students lead Socratic seminars in which peers explore implications for modern readers of the speech and actions of characters from narratives.

DAY FOUR

Achievement-Based Learning Outcomes:

By the end of Day Four Participants will have:

- Reviewed and analyzed lessons and/or units for alignment with the four Strands for Common Core,
- Provided feedback & reviewed current writing lesson for publication,
- Identified the "Top Five" Essentials for implementing the CCSS,
- Developed an action plan for collaboratively implementing CCSS,
- Identified priorities for on-going professional development (next five years),
- Discussed with principals what ELA & interdisciplinary literacy will look like in our 21st century schools.

DAY FOUR TIMELINE

TIME	**SCHEDULE**
8:30-8:45	Facilitators response to feedback
9:00-10:00	**Task 1** Preparations to Publish Lessons
10:00-10:10	Break
10:15-10:45	**Task 2** Identification of "Top Five" Essentials necessary to effectively implement the CCSS in our schools
10:45-11:15	**Task 3** Develop an "action plan" for collaboratively implementing the CCSS
11:15-12:00	Lunch
12:00-1:00	**Task 4** Identify the priorities for professional development over the next five years
1:00-2:00	**Task 5** Meet with principals & discuss what ELA & interdisciplinary literacy will look like in our 21st century schools & what it will take to overcome challenges
2:00-2:10	Break and Snacks
2:10-3:15	**Task 5 (continued)**
3:15-3:30	**Debrief with Principals**
3:30	**End of the Day** Participants turn in your Day 4 feedback sheets.

Additional Resources:

- *Focus* Mike Schmoker
- "National Information Literacy Awareness Month Proclamation" [2009] By the President of the United States of America
- *The Right to Literacy in Secondary Schools: Creating A Culture of Thinking* Suzanne Plaut, editor

Day Four
Note Taking Sheet

Overview: Triad One Brainstorm List What should principals and administrative teams know about Common Core?	

Overview: Triad Two Compare and contrast your lists, and select the top 5 priorities. Prioritize and provide a rationale for each of your	

TYING IT ALL TOGETHER Communication , Collaboration, & Coordination Develop a list of professional development needs over the next 5 years.	

Common Core Academy Participant Feedback Form – Day Four

1. Were there any questions or concerns from yesterday's feedback form that were not adequately addressed? If so, what were they?

2. Do you have any general questions or concerns after today's session?

3. Rate each of today's learning tasks according to how helpful the task was, and list any questions or concerns you have regarding the information: (1-4 scale. 1=Not Helpful, 4 = Extremely Helpful)
    a. Learning Task 1 – Final preparations to publish lessons
        i. Ranking _____
        ii. Questions/Concerns

        iii. Learning Task 2 – Group identifies the "Top Five" Essentials necessary to effectively implement the CCSS in our schools
        iv. Ranking _____
        v. Questions/Concerns

    b. Learning Task 3 – Group develops an "action plan" for collaboratively implementing the CCSS
        i. Ranking _____
        ii. Questions/Concerns

    c. Learning Task 4 – Group Identifies the priorities for professional development over the next five years
        i. Ranking _____

        ii. Questions/Concerns

d. Learning Task 5 – Group meets with principals and discuss what CCSS will look like in our 21st century schools.
   i. Ranking _____
   ii. Questions/Concerns
   iii.
   iv.

Are there elements of the Common Core we have not covered, or that you still have questions about?